

THE TEACHING PLAN

The aim of this course is to enhance the knowledge of the various painting techniques, many linking back to the Italian Renaissance, while providing the artists with a number of very effective expression tools.

It is worth keeping in mind that what has been stated above provides the possibility to express one's own personality by allowing for a masterful creation of compositions of various dimensions.

Given the post graduate specialization level of this course, registration implies the following, essential prerequisites:

1. The applicant's awareness of belonging to the traditional, painting activity of the new reality.
2. By new reality we mean the contemporary, figurative painting whose aim is to reproduce the daily nature of man's existence and the feelings of the modern artist.
3. The kind of professional attitude that allows the participant to draw maximum profit from the technical and practical tutoring.
4. A respectful and humble learning attitude during the lessons and cooperation with the teacher, avoiding at the same time a sterile competitiveness with the colleagues.
5. It goes without saying that learning from this experience can be as efficacious as the amount of trust that students place in the teacher.

GRAPHICS

- Drawing
- Pencil
- Charcoal
- Various drawing methods
- Knowledge of the paper quality to be utilized
- Pencil-point drawing utilized for the overall execution

PASTEL

- How to utilize clay pastels
- Sanguine
- Mixed technique of pastel + watercolour + tempera
- Glazing
- Pastel fastening
- Preparation of paper with priming executed with various techniques, chalk,
- animal glue and acrylic
- utilization of coloured paper for a variety of applications

TEMPERA

- Priming of tables and canvasses
- CENNINI's egg yolk technique
- Animal glue technique
- Milk technique
- Casein technique
- Essential brushes

FAT TEMPERA

This high quality technique may be learned by students who during the course demonstrate, by their work, to have reached a high level of quality performance.

Owing to its tone and ductility, this very complex tempera, whose formula has been handed down to posterity since the Renaissance, is considered to offer the maximum in painting technique.

OIL

- Preparation of canvasses and tables
- study of the colour and its blending on the palette
- painting from life
- Still life/silent life
- Landscape
- Portrait
- Nude
- Composition
- Use of solvents
- Use of oils
- Use of siccatives
- Use of touch up and finish varnishes
- How to use spatulae
- How to use colour backgrounds (see priming of canvasses)
- Different panels for different paintings

FRESCOES

- Sketch
- Cardboard
- How to transpose cardboard on a wall
- Sinopite
- How to prepare the brown coating (arriccio) *
- How to prepare the plaster *
- How to calculate a working day
- Spreading plaster on the brown coating
- White glazing to smooth the plaster (lime paste)
- Spreading of a glazed background
- Preservation of colours
- The palette

- How to prepare the “Bianco San Giovanni”
- Restoring (touching up) frescoes using various techniques
- Detachment of frescoes and transposing of the same on a different, surface
- How to prepare the lime paste for the brown coating *
- How to prepare the plaster *

HOW TO RESTORE A FRESCO

Estimate for the restoration of the frescoes in “Sala delle Feste” (the party room) at “Palazzo Capponi”, in Florence. Work executed by painter Bernardino Poccetti, bearing the date of 1585. The restoration work is believed to have taken place between 1885 and 1590.

1. *Glazing first and then fastening of the areas where the plaster shows swelling and detachment that needs to be bound on the underlying old coating by way of glues and other adequate means in order to gain a perfectly stable surface.*
2. *In depth observation with the help of a variety of materials meant to identify the presence of past, dry restoration attempts (fat or lean tempera) performed on the original fresco.*
3. *Removal of mildew and patina utilizing mechanical and chemical procedures.*

This sort of undertaking is very delicate, as one needs to define exactly, piece by piece, the presence of eventual glazing or basic touch-up jobs performed by the author who intended to offer a comprehensive view of his work; interventions that must not be confused with the damaging restoration attempts carried out in the years that followed.

4. *Plastering of the most evident cracks without disturbing the quality of the observation (the capillary ones must be left alone, as they do not represent any danger for the main, unitary structure).*
5. *Touch-up with reversible colours (watercolour etc...) utilizing the “outlining” method, trying where the gaps are wide, to integrate the whole, offering the least traumatic reading possible of the masterpiece.*
6. *All the walls in the room up to 1 meter from the ground have been re-painted with a ledge over the frescoed area, probably with*

the intention of covering up the shortcomings accumulated through the centuries. The paint must be removed in order to bring back to life the sixth century decorations or what is left of them. Once that is done, the wall shall be treated as prescribed in the phases itemized above (see paragraphs 1,2,3,4,5).

- 7. Final fastening of the art work. The work shall be documented in its whole by way of digital and analogical photography, supported by a filming that will show all the phases of the work itinerary, with the assistance of a computer and adequate graphics programs.*

BRIEF OBSERVATIONS

The fresco decorations executed according to the “Renaissance Technique” are of high pictorial quality. Bernardino Poccetti takes advantage of “La Stanza delle Feste” in Palazzo Capponi to show off his unique artistic ability and, since the architecture of the place allows for it, he covers ceiling and walls with allegoric figures rich with historical, literary, philosophical, astral, religious and classic meanings, adding many other significant reference marks. In the realm of fine painting intended as decorative art of the Mannerism period, Poccetti’s work deserves to be counted among the most important and significant ones. It is a masterpiece that blends in, a magnificently comprehensive fashion, the frescoes of the ceiling with those of the walls.

Yours truly

Enrico Fornaini

MATERIALS REQUIRED

For the frescoes that decorate “Sala delle Feste” in Palazzo Capponi at Florence, painted by Bernardino Poccetti in 1585.

A) Powder colours: earths, primary colours and various accessories

- 1) The colour composition on this palette will guarantee considerable stability in the mixing if the blend is carried out with appropriate media.**

Earths:

*Yellow, natural ochre
Golden ochre
Red ochre
Burnt sienna
Burnt umber
Sienna natural
Green earth*

Primary Colours:

*Lemon yellow cadmium
Orange yellow cadmium
Medium red cadmium
Clear cobalt blue
Dark cobalt blue
Ultramarine blue
Ivory black*

White:

Titanium white

- 2) Same colours itemized in number 1, preserved in distilled water and sealed cans.**

B)

Brushes:

*Flat brushes for glazing and spreading of solvents.
Brushes for fresco painting
Writing brushes (numbers 00 to 8) for writing and outlining*

C)

Palettes:

*Palette for tempera
Palette for watercolours*

- D) *Flat iron and wood spatulae; knives with blades of various Shapes and dimensions.***
- E) *Sponges***
- F) *Trays and bowls of various sizes***
- G) *Containers for a number of solvents***
- H) *Containers for various kinds of glue***
- I) *Containers for distilled water***
- L) *Small, electric burner for the heating of glues and other uses***
- M) *Sheets for glazing***
- N) *Grease gun type syringe for injection of adhesives to prevent the plaster and the brown coating from separating***
- O) *Different kinds of plaster***

Separate table for material concerning wall operations

Round point and triangular, large and small trowels

American spatulae

Level

Small planes to smooth and even up and eliminate flaws

Fine, lake sand

Lime paste

Strainers

Ropes with snap-hooks

Container with carpentry equipment

Exclusive table stand for filming equipment and graphic computers

Table stand for the supervision of the various work phases that go from the cleaning to the actual restoration.

Table stand with lap-top computer for the insertion of digital photographs, photo camera and movie camera for the filming of the various phases.

Small refrigerator for the preservation of fat tempera and perishable items

Two (2) circular lenses with light bulb for the observation of details and successive, pictorial restoration.

Adequate spot-lights for a sharper visibility of the art-work, in respect of the environment's microclimate.